



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Black, colored by hand: girl seated on a Kotatsu (a covered brazier for cold weather).

4. Black and two colors: a paper seller.

*Section 32.* Hirose Shigenobu, unidentified; probably another name used by Nishimura Shigenobu, circa 1740-1770:

1. Black, color applied by hand: girl arranging her hair.

2. Nishimura Shigenobu, circa 1740-1770. Black, color applied by hand: fashion plate with notes.

3. Ishikawa Toyomasa. Black and two colors: boys playing at a daimyo's procession. F. G. C.



*"Celui-là, on peut le mettre en liberté; il n'est plus dangereux"*

## Exhibition of Lithography.

### *Print Rooms.*

THE exhibition shown in the Print Rooms was planned to commemorate the centenary of the birth of Honoré Daumier,\* the great French cartoonist, whose lithographic work is worthily represented in the Museum Collection. Born in the sunny south of France, Daumier migrated to Paris at an early age, and developed a fertile genius for the rendering of the world which surrounded him. An ardent republican, he threw himself with the vivacity of his southern temperament into the memorable, thrilling contest which was waged by the illustrated press against the government of the "citizen king," Louis Philippe. Exquisite pleasure awaits the student of French history who will delve into this world of political cartoons and follow the struggle carried on by a few resourceful brains, fertile in irony and biting satire, ever ready to pillory the unwelcome decrees of a hated administration. Punitive measures only

sharpened their wits, and the struggle went on for five years (1830-35) ere these combative papers could be securely muzzled by the administration.

What splendid mementos these times have left us! The sturdy young printer, in "Liberty of the Press" (Case 40), defying all corners, seems an impersonation of Daumier himself. "*Ne vous y frottez pas*" is his bellicose warning. What consummate power of expression is shown in the feigned grief of Louis Philippe at the funeral of Lafayette (Case 44), and what fierce, though silent, accusation in those victims of political disturbances in the "Rue Transnonain" (Case 42). Forced to suspend his activity in political spheres,

Daumier's observation, his keen sense of humor stood him in just as good stead when he turned to reveal in good natured laughter the foibles and oddities of his contemporaries, his neighbors in Parisian life. What gives zest to his fun, point to his jest, is the marvellous accuracy of pose and gesture. The fleeting expression is caught ere it changes, and retains for all time its amusing drollery and quaintness, be it the exasperation beyond words of an irascible parent or the nervousness of the policeman who is to muzzle a formidable mastiff. A whole world defiles before us, lawyers and judges, the exhibition crowd, philanthropists, comet gazers, summer boarders and bathers, the fraud and the dupe, the tenant and the landlord, the stage, the rich and pompous, the shy and the poor, all are mirrored for us in thousands of plates, and so truly, so individually and expressively mirrored, that often

the legend below simply reiterates what the characters themselves have already said to us. Daumier has always something to say, and he has a rare mastery of expression; moreover he has absolute command of the human form and he uses a medium — lithography — better suited than any other process of reproduction to the unlabored rendering of rapid thought.

Versatile as Daumier is in his use of lithographic possibilities, he does not by any means exhaust the resources of this flexible medium. This will readily appear from the examples of other noted artist-lithographers, which are shown together with the Daumiers. These latter are largely loans from the collections of Mr. Francis Bullard and Mr. C. H. Whitaker. Well-known names will be found among the prints shown. Many artists of note have turned to lithography as a means of easy expression, and their slightest shadings of individuality have been faithfully reproduced from the stone. Whistler's sensitive touch produces visions of the misty Thames in faint washes of gray. More frequently, he uses the lithographic crayon to give us glimpses of London streets or shops, or exquisite

\* Honoré Daumier, born in Marseilles, February 26, 1808, died near Paris, February 11, 1879.

portraits. Delacroix and Géricault need no encomium to win appreciation for their well-known art.

Near the work of these two French artists, we see in the Second Print Room lithographs of a man all too little known and appreciated. To most of us, Félicien Rops is only the author of etched erotic plates. The great Belgian is shown here in his forceful, picturesque work on stone. Like Daumier, he is master of form and of his medium. He also knew well his world of men and women, and reflects in their varying, expressive forms, a life of constant observation and wide experience. Sombre and pessimistic he may seem, but he is always sincere and eloquent. Intense feeling pervades all his graphic work; a thought underlies his creations, infinitely broader and deeper than the usual technical concern about contrast of masses or beauty of line. Fantin-Latour is represented by a few examples of his rich, sparkling technique, full of light and color (Cases 4 and 5); then, there is Bonington with his soft, delicate tones (Case 27), and Shannon, uneven, but very beautiful at his best. There is Menzel, great in the one example shown. These, and many more, exemplify the range of the possibilities of lithography, and give, in the restricted space at present available, some conception of the wide field which will be more completely revealed at some future time in far more spacious quarters.

E. H. R.

### The Library.

**D**URING the past year an increased number of independent students have used the reading room. This growth of attendance affords welcome proof that the resources of the Library are gradually becoming known. Even now, notwithstanding the regular notices that have been published in the Annual Reports and in the Bulletin, annual subscribers and friends of the Museum not infrequently admit that they have been unaware that a library formed part of the Museum's equipment. While the collection of books is not by any means exhaustive, those which are considered most likely to be of permanent value in a reference library of fine art are invariably acquired, and the detailed indexing of, and familiarity with, their contents possible only in a small library, increase its ability to satisfy the minute demands of students. Such gifts as the catalogues of Mr. J. Pierpont Morgan's collections of paintings and miniatures, presented by Mr. Morgan, and of the *facsimiles* of engravings by Dürer, presented by Mrs. John L. Gardner, have caused much of the recent interest.

The photographs belonging to the Library have steadily been used to illustrate lectures at the Museum, but in February, 1907, the Director was authorized to permit teachers and lecturers to take photographs from the building on condition that they be returned within forty-eight hours. Thirty-one people applied for this privilege in 1907, borrowing photographs eighty times. In the last few years

such large accessions have been made to this collection that, except in the field of German art, and perhaps modern American art, it is well able to meet the demands made upon it.

The use of the Library is free to visitors to the Museum, and their needs have always been a factor in determining the direction of its purchases. Beside the general literature of art, it aims to include the chief monographs dealing with the artists and schools represented in the collections. Should the interest excited in any exhibit lead to inquiry regarding similar works elsewhere, the Library can generally give some satisfactory answer, and response to such requests is a welcome duty to those in charge of it. Current artistic progress can be followed through the journals, of which the periodical table contains the chief — both American and foreign.

As the Museum is willing to give a free ticket of admission to any one who wishes to make a regular or frequent use of the Library, it is hoped that such students will learn that they need not limit their visits to Saturdays. Application for tickets should be made through the Librarian.

### Docent Service.

**M**R. C. H. COLLESTER and Mr. H. L. Seaver of the English Department of the Massachusetts Institute of Technology have kindly consented to act as Docents on Saturdays (1 to 4) and Sundays (1 to 5) during the winter. A notice in the entrance hall directs visitors desiring information about objects exhibited to ask at the desk for the docent.

Since October 1, a record has been kept of the appointments of Mr. Rowe and Mr. Borden. Up to the end of the year their services had been called for by 437 persons, 231 applying during the month of December. At the invitation of the Museum the Public Library has arranged for regular visits to the Museum by parties of the assistants at the Central library and the branches under Mr. Borden's guidance. The Massachusetts Normal Art School has also made stated engagements for parties of students.

During the past month a placard announcing the hours and conditions of admission to the Museum, and offering the aid of the docents to all visitors, has been distributed among the hotels, clubs, friendly and charitable societies, schools, libraries and other places of general resort in Boston and neighboring cities and towns. It is hoped by this means to make it widely known that spoken as well as printed information about the contents of the galleries is now at the command of every visitor. The free privilege of intelligent and trained companionship in visits to a museum is a new departure, approved already by its reception here. The aid of readers of the Bulletin will be welcome in familiarizing the public with the new opportunity.

A recent remark of President Woodrow Wilson